

RECORDED
VERSIONS
GUITAR

AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

MASTODON • CRACK THE SKYE





MASTODON - CRACK THE SKYE

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Oblivion

Words and Music by Brann Dailor, William Hinds, William Kelliher and Troy Sanders

Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

Moderately ♩ = 103

Riff A End Riff A

**Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

*Gtrs. 1 & 2

mf ****let ring* *Harm.* *†let ring*

*Gtr. 1 (elec.) w/ dist.
Gtr. 2 (acous.)

**Chord symbols reflect implied harmony.

***Applies to 4th & 6th strings only.

Riff B End Riff B

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

Gtr. 1

let ring *Harm.*

Riff B1 End Riff B1

Gtr. 2

††Gtrs. 2 & 3

let ring

Pitch: D

††Gtr. 3 (elec.) w/ dist., played *mf*.

1st time, Gtr. 1: w/ Riff A
Gtrs. 2 & 3: w/ Riff B1 (2 times)
2nd time, Gtr. 1: w/ Riff B

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

Gtrs. 1, 2 & 3

E^b5 D5 C5 D5 E^b5 D5 C5 D5

Play 3 times

*let ring

*Applies to 4th & 6th strings only.

Gtrs. 1 & 2

F5 D5 E5 D5 F5 D5 E5 F5 D5 E5 D5 F5 D5 E5

let ring

Gtr. 3

let ring

Verse

♩. = 88

Half-time feel

Gtr. 2 tacet

E^b6(no3rd) E^b5 E^b6(no3rd) E^b5 E^b6(no3rd)

1. I flew be - yond the sun be - fore it ____ was

Riff C

Gtrs. 1 & 3

P.M. -----| P.M. --| P.M. -----| P.M. --| P.M. -----| P.M. --| P.M. -----| P.M. --|

**w/ echo set for quarter-note regeneration w/ 1 repeat.

D6(no3rd) D D6(no3rd) D D6(no3rd)

time. _____ Burn - ing all ____ the gold that held me ____ in -

End Riff C

P.M. -----| P.M. --| P.M. -----| P.M. --| P.M. -----| P.M. --| P.M. -----| P.M. --|

Gtrs. 1 & 3: w/ Riff C

E \flat 6(no3rd) E \flat 5 E \flat 6(no3rd) E \flat 5 E \flat 6(no3rd)

side my shell. Wait - ing for you to pull me ____ back

End half-time feel

D6(no3rd) D D6(no3rd) D D6(no3rd)

in. I al - most had the world in ____ my

Pre-Chorus

Gm6

Lost love, bright eyes fad - ing

{ 1. sights.
2. doom.

Riff D

Gtrs. 1 & 3

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Gm7

fast - er than stars fall - ing.

End Riff D

Gtrs. 1 & 3: w/ Riff D

Gm6

How can I tell you that ____ I

(♩ = ♩)

Gm7

failed? Tell you ____ I

Chorus
Half-time feel
 3rd time, Gtr. 2 tacet

Dm

Asus2

failed? ____

Fall - ing from ____ grace ____ 'cause I been a - way ____ too long. ____

Leav -

End Riff E1

Gtr. 3

Riff E1

P.M. ---|

Gtr. 1

Riff E

End Riff E

P.M. ---|

P.M. ---|

*3rd time, upstemmed vocal tacet

Gtrs. 1 & 3: w/ Riffs E & E1

Dm

Asus2

- ing you ____ be - hind ____ with my ____ lone - some song. ____

Now ____

To Coda 1

To Coda 2

(♩ = ♪)

Gsus2

I'm ____ lost ____

in o - bliv -

Fill 1

Gtrs. 1 & 3

End Fill 1

P.M. ----|

Verse

Gtrs. 1 & 3: w/ Riff C (2 times)

E♭6(no3rd)

E♭5

E♭6(no3rd)

E♭5

E♭6(no3rd)

2. I tried to bur - row a hole ____ in - to ____ the

i - on. ____

D6(no3rd)

D

D6(no3rd)

D

D6(no3rd)

ground ____

break - ing all the fin - gers and the nails

E \flat 6(no3rd) E \flat 5 E \flat 6(no3rd) E \flat 5 E \flat 6(no3rd)

from my hand. The eyes of the child see no

D.S. al Coda 1
End half-time feel

D6(no3rd) D D6(no3rd) D D6(no3rd)

wrong, ig - no - rant bliss, im - pend - ing

Coda 1

Gtrs. 1 & 3: w/ Fill 1 (last meas.)

Gtrs. 1 & 3: w/ Riffs E & E1 (2 times)
Dm

Fall - ing from grace 'cause I been a - way

Asus2 Dm

too long. Leav - ing you be - hind with my lone -

Asus2 Gsus2

some song. Now I'm lost in o - bliv -

Interlude

D5

C \sharp 7 \sharp 11

D5

C \sharp 7 \sharp 11

i - on.

Riff F1

Gr. 2

End Riff F1

let ring - let ring -

Riff F

Gtrs. 1 & 3

End Riff F

let ring -

Gtrs. 1 & 3: w/ Riff F
Gr. 2: w/ Riff F1

D5

C \sharp 7 \sharp 11

D5

C \sharp 7 \sharp 11

(♩ = ♩)

Guitar Solo
D(b9)(no3rd)

Gtr. 4 (elec.)

f
w/ dist.
1 3/4

Riff G1
Gtr. 2
let ring

Riff G
Gtrs. 1 & 3
let ring

Bbmaj9b5

End Riff G1

let ring

End Riff G

let ring

Gtrs. 1 & 3: w/ Riff G
Gtr. 2: w/ Riff G1

D(b9)(no3rd)

Gtr. 4

Bbmaj9b5

1
10 13 10 0

D#(b9)(no3rd)

Gtr. 4

15 16 17 17 18 15 18 17 17 15 13 15 13 10 13 10 10 13 10 13 10 12 13 10 13 12 10 12 10 12 10 12 10 12 5 7 4 (4) 3

Gtrs. 1, 2 & 3

5 8 9 0 5 8 5 8 9 0 5 8 5 8 9 5 8 0

Guitar Solo Half-time feel

Em9

Gtr. 4 tacet

Gtr. 5
(elec.)

15 15 15 (15) 12 15

Gtr. 4

7

Riff H

Gtrs. 1, 2 & 3

End Riff H

5 4 5 3 4 2 3 4 3 5 4 5 3 4 2 3 4 5 4 5

Gtrs. 1, 2 & 3: w/ Riff H

Gtr. 5

12 12 12 12 15 12 15 15 14 15 14 12 14 14 12 14 12 14 12 14 12

Asus2/G

D6/A

Gtr. 4

17 14 16 17 14 13 14 11

Gtr. 5

(12) (12) 10 12 10 12/14

Gtrs. 1, 2 & 3

6 7 6 0 7 6 7 6 0 0 7 4 0 4

Bbadd #11

(14) (11) 14 15 13 11 12 10

(14) 12 14 12 10

7 4 0 0 8 7 6 0 6 8 7 6 0 0

Grtr. 4 tacet
Gm6 F#m7 Gm6 Am F#m7

Grtr. 5

Riff I
Gtrs. 1, 2 & 3

let ring - - - - -

End Riff I

Gtrs. 1, 2 & 3: w/ Riff I
Gm6 F#m7 Gm6 Am F#m7

Grtr. 5

let ring - - - - -

Bb5 A5 Bb5 C5 Bb5 C5 D5

Grtr. 5

Grtr. 5 tacet

*Gtrs. 1 & 3

P.M. - - - - -

*Composite arrangement

D5 Bb5 A5 Bb5 C5 Bb5 C5 D5 Dm

Gtrs. 1, 2 & 3

P.M. - - - - -

(♩ = ♩)

D.S.S. al Coda 2

♢ Coda 2

Gtrs. 1 & 3: w/ Fill 1 (last meas.)

Gtrs. 1 & 3: w/ Riffs E & E1 (2 times)

Dm

— Fall - ing from _____ grace _____ 'cause I been a - way _

Asus2

Dm

— too long. _____ Leav - ing you — be - hind _____ with my lone -

Asus2

Gtrs. 1 & 2: w/ Fill 1

Gsus2

- some song. _____ Now _____ I'm _____ lost _____ in o - bliv -

Outro

D5

Dm

A5

Asus2

- i - on. _____ In o - bliv -

Gtr. 4

14 17 14 17/19 17 14 14 14

Riff J1

End Riff J1

10 7 8 0 9 10 9 12 9 10 7 7 7 9 7 8 7 5 5 7

Riff J

End Riff J

10 7 8 0 7 8 7 10 7 8 7 7 7 9 7 8 7 5 5 7

D5

Dm

A5

Asus2

G5

Gsus2

D5

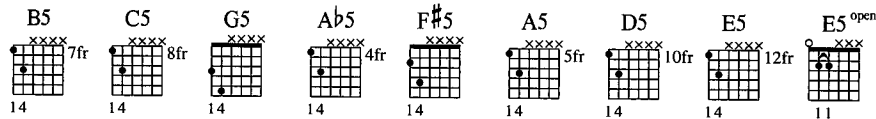
Dm

Gtr. 3

Gtr. 1

Divinations

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Tune down 1 step:
(low to high) D-G-C-F-A-D

Intro
Moderately ♩ = 140

Gtr. 1: w/ Riff A

N.C.

*Gtr. 1

mf
w/ pick & fingers
let ring throughout

Riff A

End Riff A

Gtrs. 2 & 3 (dist.)

mf
** P.M. -

*6-string banjo

**Slight P.M. (next 9 meas.).

Riff B

End Riff B

Fill 1

End Fill 1

let ring ----- let ring ----- let ring ----- let ring -----

P.M. ----- P.M. ----- P.M. ----- P.M. -----

B5

Rhy. Fig. 1

Gtrs. 4 & 5 (dist.)

f

C5

End Rhy. Fig. 1

Rhy. Fill 1

C5

End Rhy. Fill 1

Riff C

End Riff C

let ring ----- let ring ----- let ring -----

P.M. ----- P.M. ----- P.M. ----- P.M. -----

1. 2.

Gtr. 3: w/ Riff B (3 times)
G5

Ab5

Gtr. 3: w/ Fill 1
Ab5

Gtr. 2

1. 2.

Gtr. 3: w/ Riff C (2 times)
Gtrs. 4 & 5: w/ Rhy. Fig. 1 (1 1/2 times)

*B5

C5

C5

*Chord symbols reflect overall harmony.

Verse

Gtr. 2 tacet

Ab5 G5

Abmaj7(no3rd)

G5

Abmaj7(no3rd)

G5

Abmaj7(no3rd)

1. It's gone a - way, _____ it's gone a - way, _ it's gone for good. _____

Riff D

Gtr. 4

P.M.

P.M. - -

P.M.

P.M.

P.M. - -

P.M.

P.M.

P.M. - -

P.M.

Riff D1

Gtr. 5

P.M.

P.M. - -

P.M. - -

P.M.

P.M. - -

P.M. - -

P.M.

P.M. - -

P.M. - -

Gtrs. 4 & 5: w/ Riffs D & D1 (1st 7 meas.)

E5 Fmaj7(no3rd) E5 Fmaj7(no3rd) Ab5 G5 Abmaj7(no3rd)

me home. And through the tun-nels of

End Riff D

let ring - P.M. P.M. - - P.M. let ring - - - - let ring - P.M. P.M. - - P.M.

End Riff D1

P.M. P.M. - - P.M. - - let ring - - - - P.M. P.M. - - P.M. - - let ring - -

15

F5 E5 Fmaj7(no3rd) E5 Fmaj7(no3rd) E5 Fmaj7(no3rd)

Bur - row - ing fast - er, the fab - ric of time.

Pre-Chorus

E5 Fmaj7(no3rd) Am(add9) D5 C/E

No es - cape,

Gr. 4 Fill 2 End Fill 2 Riff E

let ring - P.M. P.M. - -

let ring - P.M. P.M. - -

Gr. 5 Fill 2A End Fill 2A Riff E1

P.M. P.M. - - P.M. - -

P.M. P.M. - - P.M. - -

Am(add9) Dsus4 B5 C6#4

bind - ing spir - its. No es -

bind - ing spir - its. No es -

End Riff E Riff F

*Gtrs. 4 & 5

let ring - - - - -

let ring - - - - -

End Riff E1

(cont. on upper staff)

(cont. on upper staff)

E7/D Badd11/E C6#4 E7/D Badd11

Gtrs. 4 & 5: w/ Riff F

C6#4 E7/D Badd11/E C6#4 E7/D Badd11

No es - cape, _____ trapped in time space. _____

Chorus

E5 F5 E5 A5 E5 Fmaj7 E5 F5 E5 A5 E5

Fi - re in the eye, _____

Gtrs. 4 & 5

let ring -----

B5 A5 G5 F#5 G5 F#5 E5 B5 C5 B5 A5 B5 E5 A5 B5 Cmaj7

realm of mys - tic

let ring -----

To Coda

Interlude

B5 E5 B5 C5 B5 A5 B5 G5 F#5 G5 A5 G5 A5 E5 F5 E5 D5

maj - es - ty. _____

Riff G

let ring +
(2nd time, Gtr. 5 cont. in slashes)

C#5 D5 E5 D5 C#5 B5 A#5 E5 B5 A#5 G#5

1/2

9 9 0 0 0 0 0 0 0 0 0 10 10 0 0 9 9 0 0 7 7 0 0

G5 F5 E5 F5 G5 A5

Gtr. 6 (dist.)

*mp mf

*Vol. swell

Gtrs. 4 & 5

3 3 3 3 3 3 3 3 3 3 3 3 1 1 1 1 1 1 1 1 1 1 1 1 0 0 0 0 0 0 0 0 0 0 0 0 1 3 5

A#5 B5 A#5 G#5 G5 A#5 B5 C#5

(17) 17 17 17 17

6 6 6 6 6 6 6 6 6 6 6 6 7 6 4 3 3 3 3 3 3 3 3 3 3 3 3 3 6 7 9

Gtrs. 4 & 5: w/ Riff G

G5

A#5 B5 C#5 D5 F#5

Gtr. 7 (dist.)

**p* *mf*

fdbk.

(14)

*Vol. swell

Gtr. 6

12 0 14 12 0 12 0 14 12 14 0 14 12 10 12 10 12 10 12 14 12

Gtrs. 4 & 5: w/ Riff G

E5

Gtr. 6 tacet

A#5 B5 A#5 G#5 G5

A#5 B5 C#5 D5 F#5

Gtr. 7

Gtr. 7 *tr*

12 (15) 11 12 11 14 14 12 14 14 12 14 12 14 14 14 12 10 10 12/14 12 (12)

Gtrs. 4 & 5: w/ Riffs E & E1

Gtr. 7 tacet

m(add9)

Am(add9) D5 C/E Am(add9) Dsus4 B5

No es - cape, _____ bind - ing spir - its.

D.S. al Coda

Grtrs. 4 & 5: w/ Riff F

C6#4 E7/D Badd11/E C6#4 E7/D Badd11

No es - cape, _____ trapped in time space. _____

♯ Coda

Gtr. 5

G5 F#5 G5 A5 G5 A5 B5 A5 B5 D5 B5 D5 E5

Gtr. 6

P.S.

Gtr. 4

5 4 3 7 5 7 9 7 9 12 9 12 14 (14) 12 10 7 10

Free time

Gtr. 6 tacet

E5 open

Gtrs. 4 & 5 tacet

Gtr. 8 (dist.)

mp
*w/ delay

11

*Set for quarter-note regeneration w/ multiple repeats.

Gtr. 4

Gtr. 8

**

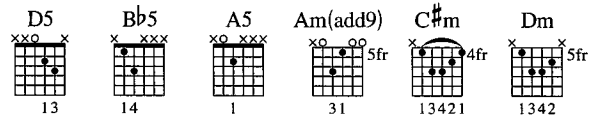
mf

(11) 11/15 14 12

**Vol. swell

Quintessence

Words and Music by Brann Dailor, William Hinds, William Kelliher and Troy Sanders



Tune down 1 step:
(low to high) D-G-C-F-A-D

Intro

Moderately ♩ = 114

Half-time feel

D5

Gtr. 3 (elec.)

f
w/ dist.

Bb5

A5

Riff A

Gtr. 1 (elec.)

End Riff A

Gtr. 1: w/ Riff A

D5

Bb5

A5

End half-time feel

(cont. in notation)

Gtr. 4 (elec.)

**p* *mf*

w/ dist.

fdbk.

15

*Vol. swell

Faster ♩ = 195

Gtr. 2 tacet

*Fm6(maj7)♭5

Riff B

Gtr. 5 (elec.)

mf
w/ dist.
w/ pick & fingers

Gtr. 4

Gtr. 3

*Chord symbols reflect overall harmony.

Cmaj7 Cm6(maj7)♭5 Cmaj7 Cm6(maj7)♭5 End Riff B

Gtr. 5

**Gtrs. 3 & 4

**Composite arrangement

Gtr. 5: w/ Riff B

Fm6(maj7)♭5

Gtr. 4

Gtr. 3

Cmaj7 Cm6(maj7)♭5 Cmaj7 Cm6(maj7)♭5

5 5 5 5 5 5 5 5

7 7 7 7 7 7 7 7

Verse

Gtr. 5: w/ Riff B (4 times)
2nd time, Gtrs. 1 & 2 tacet

Fm6(maj7)♭5

1. The de - mon skin is cov - ered }
2. Let - ting me free the quin - tes - sence }

Rhy. Fig. 1

Gtrs. 3 & 4

10 10 10 10 9 7 10 10 10 10 9 7

8 8 8 8 7 5 8 8 8 8 7 5

Cmaj7 Cm6(maj7)♭5 Cmaj7 Cm6(maj7)♭5

in fine mist.

5 5 5 5 4 7 5 5 5 5 4 7

3 3 3 3 2 5 3 3 3 3 2 5

Dm♯(♭5)

{ Ah, o - pened his hand in my hand }
O - pened his hand in cen - ter }

7 7 7 7 5 4 7 7 7 7 5 4

5 5 5 5 3 2 5 5 5 5 3 2

Am(add9) Am⁹(b5) Am(add9) Am⁹(b5)

hold - ing _____ my eyes _____ to the fu - ture.

End Rhy. Fig. 1

7 7 7 7 6 9 7 7 7 7 9 10
5 5 5 5 4 7 5 5 5 5 7 8

Gtrs. 3 & 4: w/ Rhy. Fig. 1

Fm6(maj7)^b5

Hov - er - ing a - bove _____ my - self, _____

Cmaj7 Cm6(maj7)^b5 Cmaj7 Cm6(maj7)^b5

let - ting _____ loose _____ the guid - ed.

Dm⁹(b5)

Punch - ing _____ these holes in _____ my head. _____

Am(add9) Am⁹(b5) Am(add9) Am⁹(b5)

{ The space _____ time _____ par a - digm.
Los - ing _____ my skin _____ to the land - slide.

Interlude
Am(add9)
Rhy. Fig. 2

Gtr. 7 (acous.) { } End Rhy. Fig. 2

Om ni -

Riff C End Riff C

*Gtrs. 3 & 6

let ring

1 0 1 3 0 2 0 1 1 0 1 3 0 2 0 1 0

*Gtr. 6 (acous.) w/ pick & fingers, played *mp*.
Composite arrangement

C#m

pres - - - - - ence. _____

let ring - - - - -

5 4 6 7 4 6 4 5 5 4 6 7 4 6 4 5

Gtrs. 3 & 6: w/ Riff C
Gtr. 7: w/ Rhy. Fig. 2

Am(add9)

Pri - - - - - mal _____

in - - - - - stincts. _____

6 6 0 6 0 5 7 5 6 0 6 5 6 0 5 7 5 6 0

Pre-Chorus

Gtrs. 3, 6 & 7 tacet

A5 F#5 G5 F#5 A5 G5 F#5 A5 F#5 G5 F#5 Bb5 A5

Let it go, _____ let it go. _____

*Gtrs. 4 & 5

Rhy. Fig. 3

7 7 7 4 5 4 7 5 4 7 7 7 4 4 5 4 8 8 7 7

*Gtr. 5: w/ pick
Composite arrangement

F#5 Bb5 A5

Let it go, ——— let it go. ———

(Let it go, ——— let it go.) ———

End Rhy. Fig. 3

let ring -----

Chorus

Dsus4 D5 A5 Dsus4 D5 A5

Call - ing rea - son, find - ing you. ———

Riff D End Riff D

let ring -----

Gtrs. 4 & 5: w/ Riff D (4 times)

Dsus4 D5 A5 Dsus4 D5 A5

These wild hearts run ———

Dsus4 D5 A5 Dsus4 D5 A5

ev - er deep - er, ——— burn - ing through.

Dsus4

D5

A5

Dsus4

D5

A5

F#5

These

wild

hearts

run.

Let it

go, _

Gtrs. 4 & 5

let ring -----

Gtrs. 4 & 5: w/ Rhy. Fig. 3

G5 F#5 Bb5

A5

F#5

Bb5

A5

let it go. _

Let it

go, _

let it

go. _

Let it

go! _

Interlude

D7add4

Gtr. 2

Gtrs. 4 & 5

Gtr. 1

Staff notation for Gtr. 1 in D major, featuring eighth and sixteenth notes with ties. The fretboard diagram below shows fingerings: 12 0 14 12 14 12 12 | 12 11 0 12 11 12 12 | 12 0 14 12 14 12 12 | 12 11 12 12 11 12.

Gtr. 2

Staff notation for Gtr. 2 with long note values. The fretboard diagram shows fingerings: 11 9 9 7 7 7.

Gtrs. 4 & 5

Staff notation for Gtrs. 4 & 5 with eighth and sixteenth notes. The fretboard diagram shows fingerings: 0 12 10 0 12 10 0 | 10 9 0 10 9 0 0 | 0 12 10 0 12 10 0 | 10 9 0 10 9 0.

Interlude

Gtr. 5: w/ Riff B (2 times)

Fm6(maj7) \flat 5

Staff notation for the Interlude, consisting of four measures of whole rests.

Cmaj7

Cm6(maj7) \flat 5

Cmaj7

Cm6(maj7) \flat 5

Staff notation for the Interlude, consisting of four measures of whole rests, corresponding to the chord labels above.

F5 E5

F5 E5 G5 E5

F5 E5 G5 E5 G \sharp 5 E5 G5 E5

F5 E5

F5 E5 G5 E5

F5 E5 G \sharp 5 E5 G5 E5 F5 E5

Gtr. 5

Staff notation for Gtr. 5 with eighth notes. The fretboard diagram shows fingerings: 1 0 0 1 0 3 0 0 | 1 0 3 0 4 0 3 0 | 1 0 0 1 0 3 0 0 | 1 0 4 0 3 0 1 0.

Gtr. 5: w/ Riff B (last 4 meas.)

Cmaj7

Cm6(maj7)^{b5}

Cmaj7

Cm6(maj7)^{b5}



Outro

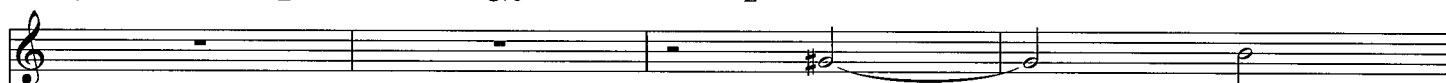
Half-time feel

G[#]5

E

G[#]5

E

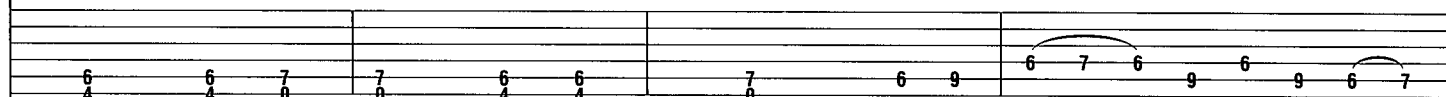


Shield _____

fail -

Gtr. 5 Riff E1

End Riff E1



Riff E

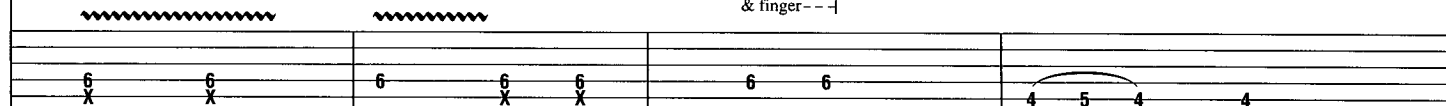
End Riff E

*Gtrs. 1 & 2



let ring - - - - -

w/ pick & finger - - -



*Composite arrangement

Gtrs. 1 & 2: w/ Riff E

Gtr. 5: w/ Riff E1

G[#]5

E

G[#]5

E



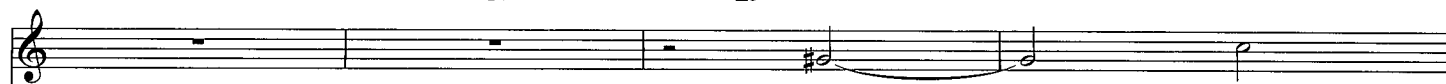
ure. _____

F5

E5

F5

E5



Speed _____

fare -

Riff F

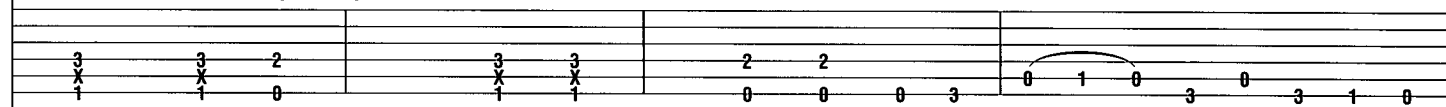
End Riff F

Gtrs. 1 & 2



w/ pick & finger -

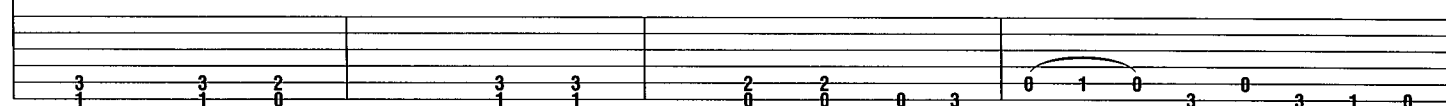
w/ pick & finger -



Riff F1

End Riff F1

Gtr. 5



Gtrs. 1 & 2: w/ Riff F
Gtr. 5: w/ Riff F1

F5 E5 F5 E5

well. _____

Gtr. 1

C B C B C D C B C B C D

Gtrs. 2 & 5

Gtrs. 1 & 2: w/ Riff E (2 times)
Gtr. 5: w/ Riff E1 (2 times)

G#5 E G#5 E

Shield _____ fail -

G#5 E G#5 E

ure. _____

Gtrs. 1 & 2: w/ Riff F (2 times)
Gtr. 5: w/ Riff F1 (2 times)

F5 E5 F5 E5

Speed _____ fare -

F5 E5 F5 E5

well. _____

C B C B C D C B

Gtr. 2

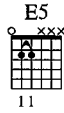
Gtr. 1

Gtr. 5

E D C G#5 E

The Czar

Words and Music by Brann Dailor, William Hinds, William Kelliher and Troy Sanders



Tune down 1 step:
(low to high) D-G-C-F-A-D

"Usurper"

Intro

Moderately ♩ = 116

**Dm

*Gtr. 1

mf

Faster ♩ = 125

Gtr. 1 tacet

D7#11(no3rd)

Dm(add9)

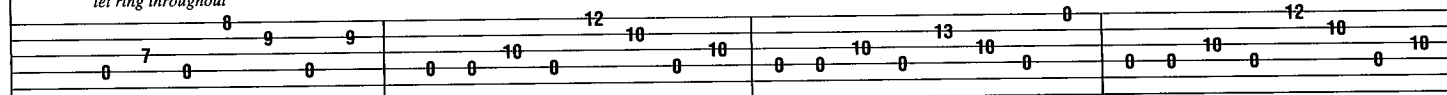
Dm7

Dm(add9)

Gtr. 2 (12-string elec.)



***p**
w/ slight dist.
let ring throughout



*Fade in

Gtr. 3 (elec.)



****p**
w/ dist.
fdbk.



**Vol. swell

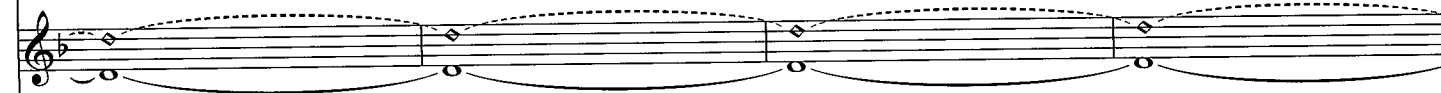
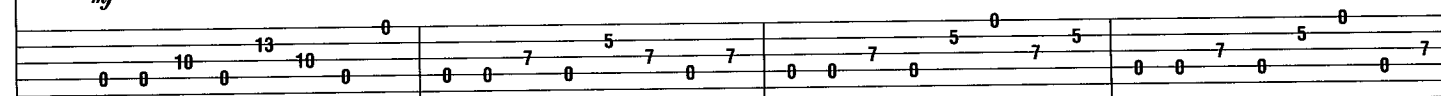
Dm7

Dsus2

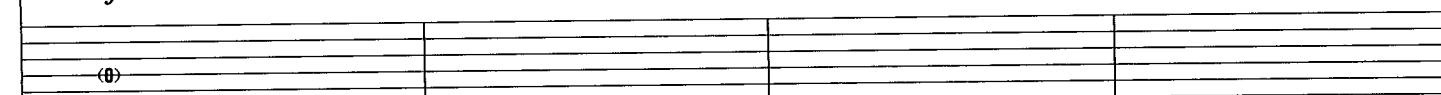
Riff A



mf



mf



Dm(add9)

Dm7

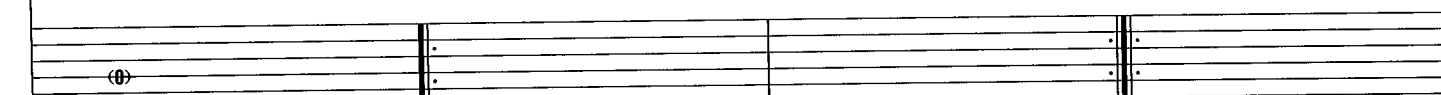
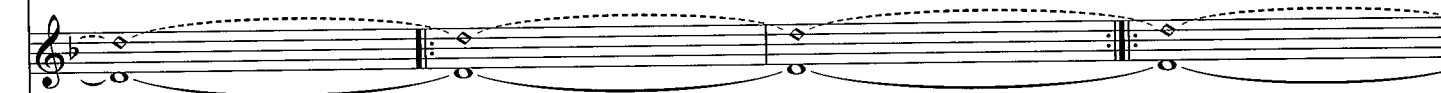
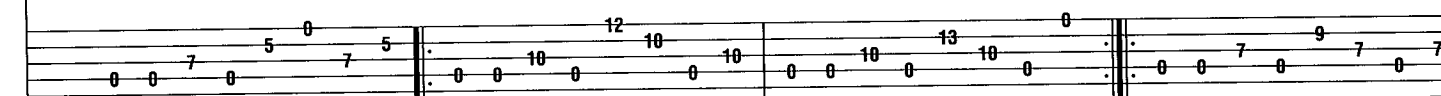
D7#11(no3rd)

End Riff A

Riff B

End Riff B

Riff C



1. 2.

Half-time feel
 *Gtrs. 2 & 4: w/ Riff B (4 times)
 Gtr. 3 tacet

End Riff C

Dm(add9) Dm7

*Gtr. 4 (12-str. elec.) w/ slight dist., played *mf*.

Gtrs. 2 & 4: w/ Riff C (2 times)

Dm(add9) Dm7 D7#11(no3rd)

Gtr. 5 (elec.)

p w/ dist. w/ e bow fdbk. --

Verse
 Gtrs. 2 & 4: w/ Riff B (2 times)

Dm(add9) Dm7

1. Don't stay, run a - way.

fdbk. 1/2

Gtr. 5 tacet

Dm(add9) Dm7 Dsus2

Gtrs. 2 & 4: w/ Riff A Gtr. 3 tacet

He has or - dered as - sas - si - na - tion. Don't stay, run a - way.

Gtr. 3 Riff D End Riff D

Gtrs. 2 & 4: w/ Riff B (2 times)

The hench - men are gath - ered and wait - ing. Don't stay, run a - way.

Dm(add9) Dm7

Gtr. 3: w/ Riff D

Gtrs. 2 & 4: w/ Riff C (2 times)

Your role as u - surp - er is found out. Don't stay,

Dm(add9) Dm7 D7#11(no3rd)

Gtr. 5

8va

1/2 (16) 1/2 (16) 1/2 (16) 1/2 (16)

run a - way. Tsar - i - na has warned of the dan - ger.

8va

1/2 (16) 1/2 (16) 1/2 (16)

Interlude

Gtrs. 2 & 4: w/ Riff B (2 times)

Gtr. 3: w/ Riff D

(Ah.)

Dm(add9) Dm7 Dm(add9) Dm7

fdbk.

1/2 (9) 1/2 (9)

Dsus2

*Vol. swells

Gtr. 5 tacet

Amb6

Am(add9)

**Gtr. 6 (acous.), played *mp*.

Gtr. 3

Riff F

Gtr. 3 tacet

Am(add9)

[illegible]

F#m7b5 Fmaj7#11 Bb(#11)

Oh, oh.

Gtrs. 2 & 6

2 1 0 1 0 2 3 2 0 0 2 3 8 7 5 0 5 7 8 8 7 5 0 5 7 0

2 1 6 6

Verse

Gtrs. 2 & 4: w/ Riff B (2 times)

Gtr. 3: w/ Riff D (1st 2 meas.)

Dm(add9) Dm7 Dm(add9) Dm7

2. Don't stay, run a - way. He has or - dered as - sas - si - na - tion.

8va

Gtr. 5

fdbk.

14 (14) 13 (13)

Gtrs. 2 & 4: w/ Riff C (2 times)

D7#11(no3rd)

Don't stay, run a - way. The hench - men are gath - ered and wait - ing.

8va

Gtr. 5

fdbk.

14 (0)

Gtr. 3

steady gliss.

(15) 17

Gtrs. 2 & 4: w/ Riff B (2 times)

Dm(add9) Dm7 Dm(add9) Dm7

Don't stay, run a - way. Your role as u - surp - er is found out.

8va

loco

fdbk

Gtrs. 2 & 4: w/ Riff A (2 times)
Gtr. 3: w/ Riff D (last meas.)

Dsus2

Don't stay, run a - way. Tsar - i - na has warned of the dan - ger.

Gtr. 5

Chorus

Gtrs. 2 & 6: w/ Riff E
Gtr. 3: w/ Riff F

Gtr. 5 tacet

Amb6 Am(add9)

It's your own fault. This is what we want - ed.

End half-time feel
 F#mb5 Fadd#11 Em E5
 Gtr. 7 (elec.) *f* w/ dist.

The musical score is written on a single staff. It begins with a treble clef and a key signature of one flat (Bb). The tempo/style is marked 'End half-time feel'. The guitar part is indicated by the text 'Gtr. 7 (elec.)' and 'f w/ dist.' above the staff. The vocal line is written below the staff with lyrics 'Oh, _____ oh. _____'. The score includes a double bar line with repeat dots, followed by a change in time signature to 2/4, and ends with a final double bar line and a key signature change to one sharp (F#).

Gtrs. 2 & 6

The musical score for Guitars 2 and 6 is as follows:

Staff 1 (Melody):

- Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Measure 2: B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
- Measure 3: E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter).
- Measure 4: A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter).
- Measure 5: D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter).

Staff 2 (Bass):

- Measure 1: 2, 1, 0, 1, 2, 4.
- Measure 2: 3, 0, 2, 0, 2, 3, 2.
- Measure 3: 0, 4, 5, 0, 4, 0.
- Measure 4: 6, 5, 0, 8, 10, 9.
- Measure 5: 7, 0, 7.

41

"Escape"

Interlude

Gtrs. 2 & 6 tacet
2nd time, Gtr. 5 tacet
2nd time, Gtrs. 7 & 8: w/ Rhy. Fill 1

Gtr. 5

mf

(9)

Gtr. 8

P.M. - - | P.M. - - | P.M. - - | P.M. - - | P.M. - - | P.M. - - - - | P.M. - - |

*2nd time, Gtrs. 7 & 8

Gtr. 5 tacet

G5/D F5/C E5/B C5/G D5/A F5/C D5/A E5/B

E
⑥
open
(cont. in notation)

**Gtrs. 7 & 8

P.M. - - | P.M. - - | P.M. - - | P.M. - - | P.M. - - | P.M. - - |

**Composite arrangement

Rhy. Fill 1
Gtrs. 7 & 8

P.M. - - - |

Gtrs. 7 & 8

G5/D F5/C E5/B C5/G D5/A F5 E5 F5 E5

P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---|

F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5

P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---|

Verse

E5

3., 4. Uh. _____ By the light of the moon _____

Riff G

P.M. ---| P.M. ---| P.M. ---|

you must es - cape in - to the

End Riff G

P.M. ---| P.M. ---| P.M. ---|

Gtrs. 7 & 8: w/ Riff G (1 1/2 times)

deep black of the night, _____ fight the dev - il in - side. _____

Interlude

F5 G#5 E5 Gtr. 3 tacet E5 F°

Leave the tsar to die. (Ah, —

Gtr. 3

Gtrs. 7 & 8

P.M. P.M. P.M. steady gliss. let ring —

To Coda

D° E5 F° G13

oo. Ah.)

Gtrs. 7 & 8

w/ pick & fingers — let ring —

2nd time, D.S. al Coda
(take repeat)

2nd time, End half-time feel

Half-time feel

E5 A5 F5 A5 E5 A5 F5 A5 E5 A5 F5 A5 D5 E5 A5 D5 A5 C5 E5 A5 D5 A5 C5 A5 C5 E5 G

P.H. 8va loco P.H.

Pitch: D

Coda

G Ab5 F Em D C D G Ab5 F

"Martyr"

Interlude

Free time

D5 C5 D5 C5 F5 E5

Am7

Gtr. 9 (elec.)

mf
w/ dist.
let ring throughout

Gtrs. 7 & 8

Gtr. 9 tacet

(Ah.)

Gtrs. 7 & 8

A tempo

Gtrs. 7 & 8 tacet

Fmaj7#11/A

Fadd#11/A

Riff I

*Gtrs. 2, 3 & 6

End Riff I

mf
let ring throughout

*Composite arrangement

Gtrs. 7 & 8

Gtrs. 2 & 6: w/ Riff I

Fmaj7#11/A

Fadd#11/A

Gtr. 3

The musical score for 'The Rose Tree' is presented on a grand staff. The top staff is a treble clef, and the bottom staff is a bass clef. The melody is written in the treble clef. The key signature has one flat (B-flat), and the time signature is 4/4. The melody consists of a series of eighth and quarter notes, with a final measure containing a half note. The bass staff contains a single bass note (B-flat) in the first measure, followed by a series of rests. The score is marked with a 'f' (forte) dynamic and a '*' (crescendo) marking.

*Vol. swell

Gtr. 3 tacet

E5 A5 F5 A5 E5 A5 F5 A5 E5 A5 F5 A5 D5 E5 A5 D5 A5 C5 E5 A5 D5 A5 C5 A5 C5 E5 G

Riff J

End Riff J

[illegible]

Gtr. 8

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melody starting with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter rest. This is followed by a half rest, then another quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter rest. The bottom staff is a bass clef and contains a bass line starting with a half note G3, followed by a half note F3, and then a half rest. This is followed by another half note G3, a half note F3, and then a half rest.

Gtr. 7: w/ Riff J

E5 A5 F5 A5 E5 A5 F5 A5 E5 A5 F5 A5 D5 E5 A5 D5 A5 C5 E5 A5 D5 A5 C5 A5 C5 E5 G

Gtr. 8

The musical score for 'The Rose Tree' is presented on two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style. The lower staff is a bass clef, also with a key signature of one flat and a 2/4 time signature. It contains a bass line with many accidentals and a 'P.H.' (Pedal Point) marking. The score is divided into three measures by vertical bar lines. The first measure contains a wavy line above the staff and a wavy line below the staff. The second measure contains a wavy line above the staff and a wavy line below the staff. The third measure contains a wavy line above the staff and a wavy line below the staff.

Verse

Half-time feel

Am

Am/B

C

Em

5. Spi - ral - ling up through — the crack in — the sky, _____

Riff K

*Gtrs. 7 & 8

*Gtrs. 7 & 8

let ring

let ring

let ring

let ring

0 2 2 1 0 1 1 2 2 2 1 0 0 3 2 0 0 3 0 0 3

*Composite arrangement

Am

Am/B

C

Em

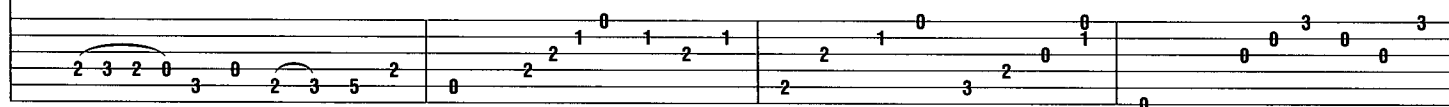


leav-ing ma - te - ri - al world be - hind. ____

End Riff K Riff L



let ring ----- let ring ----- let ring ----- let ring -----

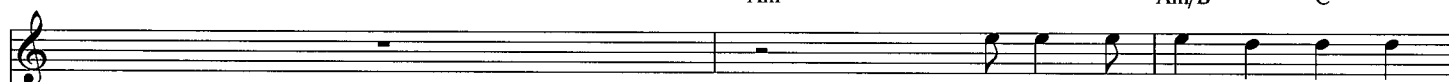


Gtrs. 7 & 8: w/ Riff K (2 times)

Am

Am/B

C



I see your face in con - stel -

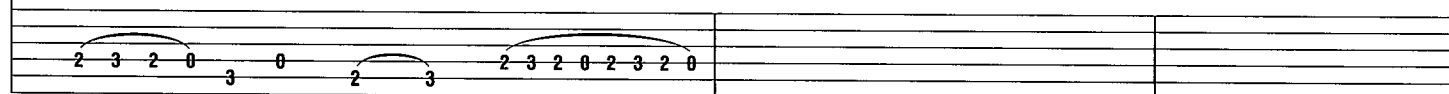
Gtr. 10 (elec.)

f
w/ dist.
1/4

*Played ahead of the beat.

End Riff L

Gtrs. 7 & 8



Em

Am

Am/B

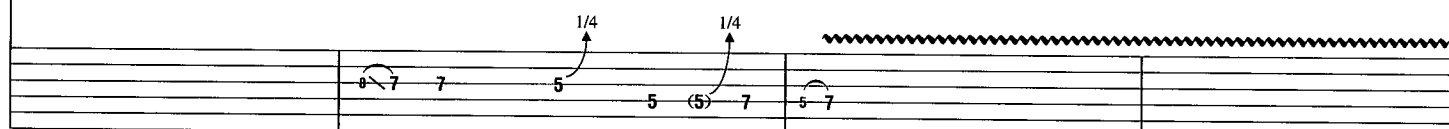
C



la - tions. ____

The mar - tyr is end - ing his life for

Gtr. 10



Gtrs. 7 & 8: w/ Riff K
Am

[illegible]

Gtrs. 7 & 7: w/ Riff K (2 times)
Am

The image shows two staves of music. The top staff is a treble clef with a key signature of one flat (Bb). It contains a series of eighth notes, some beamed together, and some with accents. There are two measures of a triplet of eighth notes, each marked with a '3' and a bracket. The bottom staff is a bass clef with a key signature of one flat (Bb). It contains a series of eighth notes, some beamed together, and some with accents. There is a measure with a 1/4 note marked with a '1/4' and an arrow. The notation is complex and appears to be a transcription of a guitar riff.

Interlude

Gtr. 10 tacet

A5 Bbm7#11

Em7⁹_{#11}

Gtr. 10

16/17

Gtrs. 7 & 8

let ring -----

let ring -----

0 2 4 2 0 3 2 0 1 3 5 0 3 5 0 0 7 9 7 0 8 7 6 8 10 0 8 10 0 10

1 6

"Spiral"

Verse

Gtrs. 2 & 4: w/ Riff B (4 times)
Gtr. 8 tacet

Gtr. 3: w/ Riff D

Dm(add9) Dm7 Dm(add9) Dm7

6. Don't stay, _____ run a - way. He has or - dered _____ as - sas - si - na - tion. _____

Gtr. 7

Fill 1 End Fill 1

7 7 5 7 5

Gtr. 7: w/ Fill 1 (4 times)

Gtr. 3: w/ Riff D

Dm(add9) Dm7 Dm(add9) Dm7

_____ Don't stay, _____ run a - way. _____ The hench - men _____ are gath - ered _____ and wait - ing. _____

Gtrs. 2 & 4: w/ Riff C (2 times)

D7#11(no3rd)

_____ Don't stay, _____ run a - way. Your role as _____ u - surp - er _____ is found out. _____

Gtr. 10

16

Gtrs. 2 & 4: w/ Riff B (2 times)

Gtr. 3: w/ Riff D

Dm(add9)

Dm7

Dm(add9)

Dm7

— Don't stay, — run a - way. Tsar - i - na — has warned of — the dan - ger. —

Gtr. 10

let ring ----- 1/2 let ring ----- 1/2 let ring ----- 1/2

Gtr. 5

5 7 7 9 10 10

Gtr. 7

7 5 7 5

Interlude

Gtrs. 2 & 4: w/ Riff A

Gtr. 5 tacet

Dsus2

(Ah.)

Gtr. 10

Gtr. 10

let ring ----- mp mf mf

Gtr. 7

(7) (5)

Chorus

Gtrs. 2 & 6: w/ Riff E
Gtr. 10 tacet

Am \flat 6 Am(add9)

It's your own _____ fault. This is what we want - ed.

Gtr. 5

**p* *mf*
fdbk. -----

7 (7) (7)

*Vol. swell

Gtr. 7

0 0

Am \flat 6 Am(add9)

It's your own _____ fault. This is where we lay. _____

p *mp*
fdbk. -----

12 (12) 7

0 0

End half-time feel

F#m7b5 F#sus2#11 Em

Oh, _____ oh. _____

Gtr. 5

fdbk. -----

9 10 (10) 9 (9)

Gtrs. 2 & 6

1 0 1 1 3 0 3 3 0 7 4 5 0 4 0 6 5 5 9 8 10 9

2 4 4 4 1 0

Gtr. 7

2 1 0

Outro
Free time

E5 E5

fdbk. -----

(9) (9) 14

Gtr. 10

*p mf

(cont. on lower staff)

7 0 7 0 12 14 11 14 14 11

*Vol. swell

Gtrs. 2, 6 & 7

(0) 0

Dm(add9)

Measure 1: Treble clef, key signature of one flat, 2/4 time. Fretboard diagram shows a Dm(add9) chord. Fingering: (14).

Measure 2: Fretboard diagram shows a Dm(add9) chord. Fingering: 13, 14, 19, (19), 18.

Measure 3: Fretboard diagram shows a Dm(add9) chord. Fingering: 14, 13, 14, 19, (19), 18.

Measure 4: Fretboard diagram shows a Dm(add9) chord. Fingering: (18).

Gtrs. 2, 6 & 7 tacet

*Gtrs. 5 & 10

Measure 5: Fretboard diagram shows a Dm(add9) chord. Fingering: (18), 15, 17, 15, 17.

Measure 6: Fretboard diagram shows a Dm(add9) chord. Fingering: (17), 15, 15, 15/17, 18, 20, 18, 20, 18, 17.

Measure 7: Fretboard diagram shows a Dm(add9) chord. Fingering: (17), 18, 20, 18, 20.

Measure 8: Fretboard diagram shows a Dm(add9) chord. Fingering: (17), 18, 20, 18, 20.

Measure 9: Fretboard diagram shows a Dm(add9) chord. Fingering: (17), 18, 20, 18, 20.

Measure 10: Fretboard diagram shows a Dm(add9) chord. Fingering: (17), 18, 20, 18, 20.

*Composite arrangement

Measure 11: Fretboard diagram shows a Dm(add9) chord. Fingering: (20), 20, 20, 18, 18, 17.

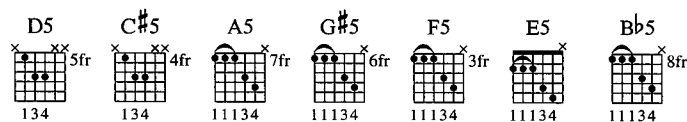
Measure 12: Fretboard diagram shows a Dm(add9) chord. Fingering: 15, 17, 18, 17, 15.

Measure 13: Fretboard diagram shows a Dm(add9) chord. Fingering: 15, 14, 15, 14, (14), 15, 14.

Measure 14: Fretboard diagram shows a Dm(add9) chord. Fingering: (14), 15.

Ghost of Karelia

Words and Music by Brann Dailor, William Hinds, William Kelliher and Troy Sanders



Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

Fast ♩ = 149

N.C.

*D5

F5

C5

D5

A5

Bb5

C5

Riff A

**Gtr. 1 (dist.)

(Percussion) 4

f

***w/ delay

TAB

10 13 8 10 5 6 8

**9-str. gtr. (Top 3 strings are doubled).

***Set for quarter-note regeneration w/ 1 repeat.

Riff A1

Gtr. 2 (dist.)

4

mf

w/ slide

TAB

7 (7) 10 (10) 5 (5) 7 (7) 2 3 5

Riff A2

Gtr. 3 (dist.)

4

mf

TAB

7 0

*Chord symbols reflect implied harmony.

G5 A5 E5 F5 G5 A5 D5 F5 C5

3 5 0 1 3 5 10 13 8

0 2 2 (2) 3 (3) 5 7 7 (7) 10 (10) 5

(7) 7 0

Interlude

Gtrs. 1, 2 & 3 tacet

Dm7

D5 A5 C5

End Riff A

Gtr. 1

Gtr. 4

f

Gtrs. 4 & 5 (dist.) *divisi*

(Gtr. 5, cont. on lower staff)

10 5 8 10 8 10 10 8 7

10 0 0 7 0 0 7 10 10 0

End Riff A1

Gtr. 5

steady gliss.

(5) 7 (7) 2 (2) 5 (5) 2

10 0 0 7 0 0 7 10 10 7

End Riff A2

(7) 7 0

Gtr. 4

Gtr. 5

Verse

Bb

C

Bb

C

Bb

C

Bb

Gtrs. 4 & 5

To Coda 2

C

Bb

C

Bb

Ab

D5 Eb5

F5

A5

Bb5

D5

E5

F5

Interlude

1st time, Gtrs. 1, 2 & 3: w/ Riffs A, A1 & A2
Gtrs. 4 & 5 tacet

2nd time, Gtrs. 1, 2 & 3: w/ Riffs A, A1 & A2 (1st 6 meas.)

D5

F5

C5

D5

A5

Bb5

C5

G5

A5

E5

F5 G5 A5 D5 F5 C5 D5 A5 C5

Gtrs. 4 & 5

1.

2.

Gtr. 4

The musical score for guitar 4 is written on a single staff in treble clef with a key signature of one flat (Bb). The tempo is marked 'Allegretto' and the time signature is 3/4. The melody begins with a quarter rest, followed by an eighth-note triplet (G4, A4, Bb4), then an eighth-note triplet (Bb4, A4, G4), and a quarter note (F4). This is followed by a double bar line and a change to 3/2 time. The melody continues with a quarter note (G4), an eighth-note triplet (F4, E4, D4), a quarter note (C4), a quarter note (Bb3), a quarter note (A3), a quarter note (G3), a quarter note (F3), a quarter note (E3), a quarter note (D3), a quarter note (C3), a quarter note (Bb2), a quarter note (A2), a quarter note (G2), and a quarter note (F2). Below the staff is a fretboard diagram with four lines representing the strings. The notes are indicated by numbers: 10, 8, 8, 10, 10, 8, 7, 10, 10, 7, 7, 10, 10, 5, 5, 3, 3, 5, 5, 3, 3, 5, 3, 3, 5, 3, 3, 5.

Gtr. 5

10 8 8 10 10 8 7

10 10 7 7 10 10 5

[illegible]

Gtr. 3

The image shows a musical score for guitar 3. The first staff is a treble clef with a key signature of one flat and a 3/4 time signature. It contains three measures of music, each with a whole note chord. The first measure is F major (F2, A2, C3), the second is F major (F2, A2, C3), and the third is F major (F2, A2, C3). The second staff is empty.

Chorus

Gtrs. 2 & 3 tacet

D5

Em

D5

Fmaj7#11

Shades of _____ dark - ened ____

Rhy. Figs. 1 & 1A

Gtrs. 4 & 5

let ring -----

let ring -----

D5

Em

F

Em

Dm

C

Dm

Em

Dm

sky, _____ emp - ti - ness. _____

Gtr. 4

let ring -----

Gtr. 5

let ring -----

D5

Em

D5

Fmaj7#11

Two - light _____ hold - ing ____

Gtrs. 4 & 5

let ring -----

let ring -----

D5 Em F Em Dm C Dm Em

through, _____ of - fer - ing. _____

Gtr. 4 End Rhy. Fig. 1

let ring -----

Gtr. 5 End Rhy. Fig. 1A

let ring -----

Verse
Half-time feel

D5 C#5 D5

3. Lie in ze - nith, _____ bull's

Rhy. Fig. 2

Gtrs. 4 & 5

P.M. ----- P.M. ----- P.M. ----- P.M. -----

C#5 D5 C#5 D5

blood-shot eye. _____ Flat-tened por - trait _____

P.M. ----- P.M. ----- P.M. ----- P.M. -----

C#5 D5 C#5 D5 C#5 D5 D5
Rhy. Fig. 3
Gtrs. 4 & 5

of the night sky.

Riff B
*Gtrs. 6 & 7 (dist.)
f
let ring

P.M. P.M. P.M. (cont. in slashes)

6 4 0 0 0 0 0 0 0 0 0 0 6 4 0 0 0 0 6 4 0 0 0 0 0 0 7 8 5 5

*Gtr. 7: w/ octaver set for one octave below.

C#5

Feel crust hum, fac - ing the north,

End Rhy. Fig. 3

let ring let ring

End Riff B

7 8 5 6 5 6 6 5 6 5 4 4

Gtrs. 4 & 5: w/ Rhy. Fig. 3
Gtrs. 6 & 7: w/ Riff B

**Dsus4 A7b9/C#

va - por space.

**Chord symbols reflect overall harmony.

Verse

Gtrs. 4 & 5: w/ Rhy. Fig. 2
2nd time, Gtr. 8 tacet

D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5

4. Be - tween Heav - en and Earth, wis - dom and the know -
5. Sin - is - ter twin chok - ing on fear.

C#5 D5 C#5 D5 C#5 D5


- er. A plan - et col - lide, di - vis - i - ble, we fall.
Bond - ed i - ron, sink to the core.

Gtrs. 4 & 5: w/ Rhy. Fig. 3 (2 times)
Gtrs. 6 & 7: w/ Riff B (2 times)

Dsus4

A7b9/C#

Hear dirt waves wad - ing forth.

To Coda 1 
End half-time feel

Dsus4

A7b9/C#

Va - por space.

Bridge

D5 Ab5 F5 D5 G5 E5 D5 F5 E5

How long has it been since we flew

Gtr. 4 Riff C

1/4 P.M. -----

7 13 10 10 7 12 9 9 7 7 10 9 9 8 9

5 11 8 8 5 10 7 7 7 5 8 7 7 0 7

Gtr. 5 Rhy. Fig. 4

P.M. -----

12 0 0 0 13 10 (10) 12 9 (9) 12 0 0 0 10 9 9

11 8 (8) 10 7 (7) 8 7 7

D5 E5 D5 Ab5 F5 D5 G5 E5

through shadows? I have walked on

End Riff C

1/4 P.M. -----

7 7 9 7 7 13 10 10 7 12 9 9 7 7 10 9 9

5 5 11 8 8 5 10 7 7 5 8 7 7 0 7

End Rhy. Fig. 4

P.M. -----

7 9 7 (7) 12 0 0 0 13 10 (10) 12 0 0 0 10 9 (9)

5 7 5 (5) 11 8 (8) 10 7 (7) 8 7 7

D5 F5 E5 D5 E5 D5 **Guitar Solo** A5 Rhy. Fig. 5 G#5

Gtrs. 4 & 5

man - y oth - er plan - ets.

1/4 P.M. -----

Gtr. 8 (dist.)

P.M. -- (cont. in slashes)

P.M. -- (cont. in slashes)

F5 E5 F5 G#5 F5 E5 F5 Bb5

End Rhy. Fig. 5

Gtr. 8

Gtrs. 4 & 5: w/ Rhy. Fig. 5

A5 G#5 F5 E5 F5 G#5 F5 E5 F5 Bb5

Bridge

Gtr. 4: w/ Riff C (2 times)
Gtr. 5: w/ Rhy. Fig. 4 (2 times)

D5 Ab5 F5 D5 G5 E5 D5 F5 E5 D5 E5 D5

How — long has it — been since — we flew — through shad - ows?

Ab5 F5 D5 G5 E5 D5 F5 E5 D5 E5 D5

I have walked on many other planets.

Interlude

D.S. al Coda 1
(Half-time feel)

D5 F5 A5 Bb5 F5 G5 Ab5 E5 F5 C#5 D5

Gtr. 8

mf

15 15 15 16 16 16 12 12 12 13 13 13 14 14 15 15

Gtr. 5

8 8 8 9 9 9 5 5 5 6 6 6 2 2 3 3

Gtr. 4

12 12 12 13 13 13 9 9 9 10 10 10 6 6 7 7

⊕ Coda 1

Interlude

Gtrs. 1, 2 & 3: w/ Riffs A, A1 & A2 (2 times)

D5 F5 C5 D5 A5 Bb5 C5 G5 A5 E5 F5 G5 A5

1. 2.

D5 F5 C5 D5 A5 C5 C5

Gtrs. 4 & 5

10 8 8 10 10 8 7 10 8 10 10 8 7

Chorus

Gtrs. 4 & 5: w/ Rhy. Figs. 1 & 1A

D5 Em D5 Fmaj7#11

Shades of _____ dark - ened _____

D5 Em F Em Dm C Dm Em Dm

sky, _____ emp - ti - ness. _____

D5 Em D5 Fmaj7#11

Twilight _____ hold - ing _____

D5 Em F Em Dm C Dm Em

through, _____ of - fer - ing. _____

D.S.S. al Coda 2 (take repeat)

Coda 2

Outro

Free time

D5

Gtr. 5

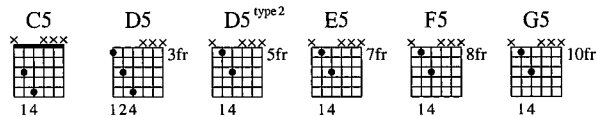
fdbk.

Pitch: A

Gtr. 4

Crack the Skye

Words and Music by Brann Dailor, William Hinds, William Kelliher and Troy Sanders



Drop B tuning, down 1 step:
(low to high) A-G-C-F-A-D

Intro

Moderately ♩ = 122

**Dm(add9)

G7(no3rd)

Em

C

Dm

Riff A

*Gtrs. 1, 2 & 3

w/ pick & fingers
let ring ----- | let ring ----- | let ring ----- | let ring ----- |

T 5 6 7 0 6 7 5 0 6 0 0 0 1 0 3 5 0 3 5 3 0 0 2

A 7 3

B

*Gtr. 1 (acous.), played *mf*. Gtrs. 2 & 3 (elec.) w/ dist., played *f*. Composite arrangement

**Chord symbols reflect basic harmony.

Dm(add9)

F₉

Em7

Cadd9

Gtr. 4
(elec.)

C5

w/ dist.

End Riff A

let ring ----- | let ring ----- | let ring ----- | let ring ----- | let ring ----- | let ring -----

1 3 0 3 2 3 0 3 0 3 1 3 0 1 3 3 1 0

2 3 2 3 2 3 0 2 0 3 0 3 0 3 0 0

D5

C5

D5 type2

E5

F5

G5

F5

E5

D5 type2

C5

(cont. in notation)

let ring ----- | let ring ----- | let ring ----- | let ring ----- | let ring ----- | let ring ----- | let ring ----- | let ring -----

5 6 7 0 6 7 0 7 7 0 6 0 6 7 9 10 12 10 9 7 0

7 0 5 0 6 6 7 5 7 8 10 8 7 5 3

Gtrs. 1, 2 & 3: w/ Riff A

Dm(add9) G7(no3rd) Em C Dm C5 Dm(add9) F₉ Em7 Cadd9 Dm

Gtr. 4

Half-time feel

Gtr. 4 tacet

Bm Bm(add4) Bm D#m D#m(addb9) D#m

Riff B

End Riff B

Gtrs. 1 & 2

Riff B1

End Riff B1

Gtr. 3

Gtrs. 1 & 2: w/ Riff B

Gtr. 3: w/ Riff B1

Bm Bm(add4) Bm D#m D#m(addb9) D#m

Bm Bm(add4) Bm D#m D#m(addb9) D#m

Gtr. 3

Riff D

End Riff D

Riff C

Gtr. 2

*Set for one octave above.

Gtr. 2

Bm Bm(add4) Bm D#m D#m(addb9) D#m End Riff C

7 9 10 7 9 10 9 10 9 7 10 7 9 9 10 6 8 9 6 8 9 6 8 9 8 6 9 6 8 8 9

B5 D#5

1. Bless - ed vi - sion - ar - y, cut me

2. The ves - sel forged in side of me

Musical score for guitar, measures 2 and 3. The score is in G major (one sharp) and 4/4 time. The top staff shows a melodic line with eighth notes and rests, with lyrics "let ring" and "P.M." (Palm Mute) markings. The bottom staff shows a bass line with eighth notes and rests, with fret numbers 2, 1, 0, and 6 indicated.

[illegible]

D#5

spark like the fueled death to of fi - re. the moon.

End Rhy. Fig. 1

P.M.

let ring -----|

P.M.

let ring -----|

P.M.

let ring -----|

P.M.

let ring -----|

6/4

Chorus

Gtr. 5 tacet

D#5 E5 F#5 G5 D#5 D

G

sign. _____ I can

spair. _____

End Riff E1

Gtr. 5

12 12 12 12 12 12 12 12 14 14 14 14 14 14 14 16 16 16 16 16 16 16 19 19 19 19 19 19 19

Gtrs. 2 & 3

End Riff E

Rhy. Fig. 3

10 0 0 10 10 10 0 0 10 10 10 0 0 10 10 10 0 0 10 10 10 0 0 10 8 9 11 12 8 0 3

let ring --

D#5

E5

F#5

G5

D#5

D

see the pain, it's writ - ten all o - ver your face.

End Rhy. Fig. 3

Gtrs. 2 & 3

let ring ----- let ring -----

4 0 2 0 2 0 4 8 9 11 12 12 8 3 0 4 0 2 0 2 0 0

Verse

Gtrs. 2 & 3: w/ Rhy. Fig. 1

B5

D#5

* Voc. Fig. 1

End Voc. Fig. 1

3. The scream - ing ar - rows tear through my soul.

(Oo.)

*Refers to upstemmed voc. only

Bkgd. Voc.: w/ Voc. Fig. 1

B5

D#5

In the dawn your face is haunt - ing while ghost - ly dreams of

Gtrs. 2 & 3: w/ Riff E
 Gtr. 5: w/ Riff E1
 Gtr. 6: w/ Rhy. Fig. 2 (2 times)

B5

G

old. Weight of world is on your shoul - ders.

B5

G

Hear the voice of gold.

Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 3

D#5 E5 F#5 G5 D#5 D

D#5 E5 F#5 G5 D#5 D

I can see the pain, it's writ - ten all o - ver your face.

Guitar Solo

Dmaj9

Bbm7b5

Gtr. 7 (elec.)

mf
w/ dist.
let ring -

hold bend

Gtr. 2

Riff F1

Riff F

*Gtrs. 1 & 3

let ring -

let ring -

*Composite arrangement

Gm7

C#m7

let ring

hold bend

12

10

6

4

let ring

0 6 0 6 0

7 8 8 7 0 0 0

0 7 2 4 6 4 6 2 4

Gtrs. 1 & 2: w/ Riff B (2 times)
Gtr. 3: w/ Riff B1 (2 times)

C#m7add#4

Bm

Bm(add4)

Bm

Vocoder:

Gtr. 7

let ring

(cont. on lower staff)

17 19 (19) 17 19 (19) 17 19 19 16

* w/ dist. fdbk. *mf*

Riff G

Gtr. 8 (elec.)

Gtr. 2 divisi

End Riff F1

Pitch: F#

*Vol. swell

End Riff F

Gtrs. 1 & 3

Gtr. 7

let ring

0 0 6 0 6 0

4 4 2 3 5

2 3 2 5 3 3 5 2 3 5 2 3 0 2 3 0 2 3

D#m D#m(addb9) D#m Bm

Gtr. 8

Gtr. 7

Bm(add4) Bm D#m D#m(addb9) D#m

End Riff G

Gtrs. 1 & 3: w/ Riff F
Gtr. 2: w/ Riff F1
Gtr. 8: tacet

Dmaj9 Bbm7b5

Gtr. 7

let ring

hold bend

Gm7

C#m7

let ring -----

Gtrs. 1 & 2: w/ Riff B (2 times)
 Gtr. 3: w/ Riff B1 (2 times)
 Gtr. 8: w/ Riff G

C#m7add#4 Bm Bm(add4) Bm

Vocoder:

let ring -----

D#m D#m(addb9) D#m Bm

Bm(add4) Bm D#m D#m(addb9) D#m

Interlude

Gtr. 2: w/ Riff C
Gtr. 3: w/ Riff D (2 times)

Gtr. 7 tacet

Bm Bm(add4) Bm D#m D#m(addb9) D#m

Bm Bm(add4) Bm D#m D#m(addb9) D#m

Guitar Solo

B5 C#5 B5 C#5 B5 C#5 B5 C#5 B5 A#5 B5 C#5 B5 C#5 B5 C#5 B5 C#5 B5 C#5 D5 E5 F#5 G5

Gtr. 9 (elec.)

f w/ dist.

Gtr. 8

Rhy. Fig. 4

Gtr. 2

End Rhy. Fig. 4

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - -

Gr. 2: w/ Rhy. Fig. 4

B5 C#5 B5 C#5 B5 C#5 B5 C#5 D5 C#5 B5 A#5 B5 C#5 B5 C#5 B5 C#5 B5 C#5 B5 C#5 D5 E5 F#5 G5

Gr. 9

8va -

13 13

let ring -

Gr. 8

Gr. 3

f

*Vol. swell

Pre-Chorus

Gtrs. 2 & 3: w/ Riff E
 Gtr. 5: w/ Riff E1
 Gtr. 6: w/ Rhy. Fig. 2 (2 times)
 Gtrs. 8 & 9 tacet

B5 G B5

Des - per - ate hea - thens flock to si - rens. Guard your heart - ache

Verse

Bkgd. Voc.: w/ Voc. Fig. 1
 Gtrs. 2 & 3: w/ Rhy. Fig. 1

G B5 D#5

well. 4. Mom - ma, don't let them take her,

B5 D#5

don't let 'em take her down...

Pre-Chorus

Gtrs. 2 & 3: w/ Riff E
 Gtr. 5: w/ Riff E1
 Gtr. 6: w/ Rhy. Fig. 2 (2 times)

B5 G

Please tell Lu - ci - fer he can't have

B5

End half-time feel

this one, her spir - it's too strong. (Strong.)

Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 3 (2 times)

I can see the pain, it's writ - ten all o - ver your face.

I can see the pain, you can make it all go a - way.

Outro

Dm(add9) G7(no3rd) Em C Dm C5 Dm(add9) F#5

*Gtrs. 1, 2 & 3

let ring - let ring - let ring - let ring - let ring - let ring -

*Composite arrangement

Gtr. 4

let ring - let ring - let ring - let ring - let ring - let ring -

let ring - let ring - let ring - let ring - rit. fdbk.

The Last Baron

Words and Music by Brann Dailor, William Hinds, William Kelliher and Troy Sanders

Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

Moderately fast ♩ = 119

**D5

B♭add#4

Dsus2

Gtr. 1 tacet
Fmaj13

Asus4

Gtr. 1 (elec.)

The Intro section consists of two staves. The top staff is for Gtr. 1 (elec.) in 12/8 time, starting with a treble clef and a key signature of one flat. It features a melodic line with a dotted quarter note, a half note, and a quarter note, followed by a long sustain. The bottom staff is for Gtr. 2 (12-str. acous.) in 12/8 time, starting with a treble clef and a key signature of one flat. It features a bass line with a dotted quarter note, a half note, and a quarter note, followed by a long sustain. The notation includes various musical symbols such as dynamics (f, mf), articulation (accents), and performance instructions (w/ dist. fdbk., let ring throughout).

Pitch: A

***Roll back vol. knob.

Rhy. Fig. 1

*Gtr. 2 (12-str. acous.)

The Intro section continues with Gtr. 2 (12-str. acous.) in 12/8 time. The notation includes various musical symbols such as dynamics (mf), articulation (accents), and performance instructions (let ring throughout). The bottom staff shows a bass line with a dotted quarter note, a half note, and a quarter note, followed by a long sustain.

*Doubled throughout

**Chord symbols reflect basic harmony.

Verse

Half-time feel

Gtr. 2: w/ Rhy. Fig. 1

B♭add#4

Fmaj13

Asus4

Dsus2

B♭add#4

Dsus2

The Verse section consists of two staves. The top staff is for Gtr. 2 (12-str. acous.) in 12/8 time, starting with a treble clef and a key signature of one flat. It features a melodic line with a dotted quarter note, a half note, and a quarter note, followed by a long sustain. The bottom staff is for Gtr. 2 (12-str. acous.) in 12/8 time, starting with a treble clef and a key signature of one flat. It features a bass line with a dotted quarter note, a half note, and a quarter note, followed by a long sustain. The notation includes various musical symbols such as dynamics (mf), articulation (accents), and performance instructions (let ring throughout).

1. I'd

guess _____

End Rhy. Fig. 1

The Verse section continues with Gtr. 2 (12-str. acous.) in 12/8 time. The notation includes various musical symbols such as dynamics (mf), articulation (accents), and performance instructions (let ring throughout). The bottom staff shows a bass line with a dotted quarter note, a half note, and a quarter note, followed by a long sustain.

Fmaj13

Asus4

B♭add#4

Fmaj13

Asus4

Dsus2

The Verse section continues with Gtr. 2 (12-str. acous.) in 12/8 time. The notation includes various musical symbols such as dynamics (mf), articulation (accents), and performance instructions (let ring throughout). The bottom staff shows a bass line with a dotted quarter note, a half note, and a quarter note, followed by a long sustain.

they _____ would say

we _____ could set _____ this

world _____ a - blaze. _____

Dm(add9) Dm7 G5 D5 Dm(add9)

Riff A1
*Gtrs. 2, 3 & 4

*Gtr. 3 (elec.) w/ clean tone, played *mp*.
Gtr. 4 (elec.) w/ slight dist. & chorus, played *mf*.
Composite arrangement

Riff A
**Gtrs. 1 & 5

Gtr. 5 (elec.) w/ dist., played *f*.

Gtrs. 1 & 5 tacet

Dm7 G5 D5 Fmaj7

And please, please take my hand, please take my

End Riff A1 Rhy. Fig. 2

End Riff A

E5 Am

soul to rest so we can always be a - round.

Gtrs. 2, 3 & 4

End Rhy. Fig. 2

Verse

Gtr. 2: w/ Rhy. Fig. 1 (2 times)
3rd & 4th times, Gtrs. 1 & 5: w/ Riff B (2 times)
3rd & 4th times, Gtrs. 3 & 4: w/ Rhy. Fig. 1 (2 times)

Bbadd#4 Dsus2 Fmaj13 Asus4 Bbadd#4 Fmaj13

2., 11. It is _____ hard _____ to see through all _____ the haze _____ at _____ the
3. Fal - ter - ing foot - steps, _____ dead end path, all that _____ I need _____ is _____ this
10. *Vocal tacet (next 4 meas.)*

Riff B

Gtrs. 3 & 4

Gtrs. 3 & 4: w/ Riff B

Asus4 Dsus2 Bbadd#4 Dsus2 Fmaj13 Asus4

top _____ of _____ the trees. _____ I'll hold _____ my head _____ on sta - ble ground, _____
wise man's staff. _____ En - cased _____ in crys - tal, _____ he leads _____ the way. _____
I guess _____ they _____ would say _____

End Riff B

Gtrs. 1 & 5: w/ Riff A
Gtrs. 2, 3 & 4: w/ Riff A1

Bbadd#4 Fmaj13 Asus4 Dsus2 Dm(add9)

watch as _____ the earth falls all _____ a - round. _____
I guess _____ they'd say we _____ could set the world a - blaze. _____
we _____ could set _____ this world _____ a - blaze. _____

Dm7 G5 D5 Dm(add9) Dm7 G5 D5

Gtrs. 2, 3 & 4: w/ Rhy. Fig. 2

Fmaj7 E5

Please, please take my hand, please take my soul to rest so

Am

we can al - ways be a - round.

Verse

Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtrs. 3 & 4: w/ Riff B (2 times)

Bbadd#4 Dsus2

4. I guess
12. Fal - ter - ing foot - steps,

Fmaj13 Asus4 Bbadd#4 Fmaj13

they would say we could set the
dead end path, all that I need is this

Asus4 Dsus2 Bbadd#4 Dsus2

world a - blaze. I'll hold my head on
wise man's staff. En - cased in crys - tal, he

Fmaj13 Asus4 Bbadd#4 Fmaj13

sta - ble ground, watch as the earth
leads the way. I guess they'd say we could

Interlude

End half-time feel

Asus4

Dsus2

D5

C

falls all a - round. _____
set the world a - blaze. _____

Riff D

*Gtr. 6 (elec.)

f
w/ dist.

15	17	15	15	17	17/18	17	15
12	14	12	12	12	14/15	14	12

*Doubled throughout

Riffs D1 & D2

Gtrs. 7 & 8 (elec.)

f
w/ dist.

15	17	15	15	17	17/18	17	15
12	14	12	12	12	14/15	14	12

Riff C

Gtr. 1

0	3	5	0	3	5	0	0	5	3	3	5	0	5/7	5
---	---	---	---	---	---	---	---	---	---	---	---	---	-----	---

Riff C1

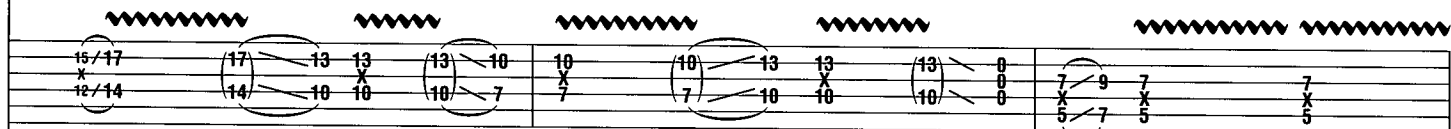
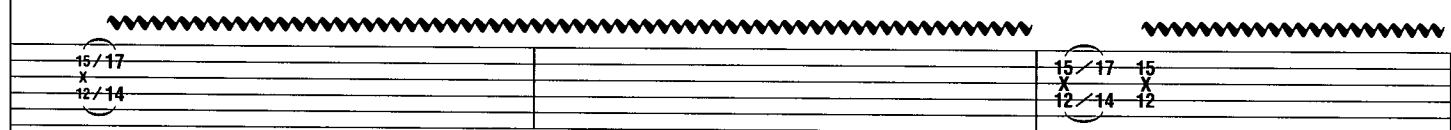
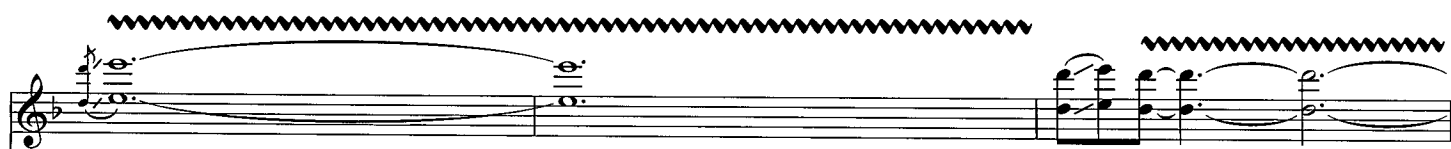
Gtr. 5

0	3	5	0	3	5	0	0	5	3	3	5	0	5/7	3
---	---	---	---	---	---	---	---	---	---	---	---	---	-----	---

D5

F5 E5

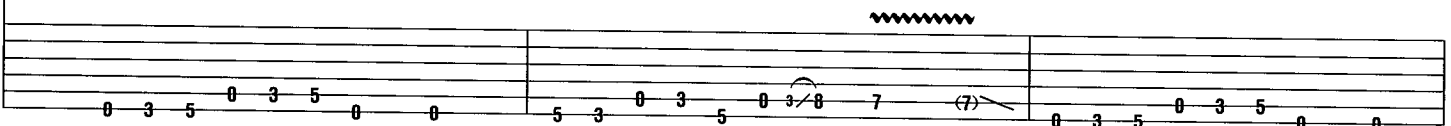
D5



End Riff C



End Riff C1



To Coda 2

C

D5

F5 E5

End Riff D

Gtr. 6

(15) 15/17 17/18 17 15 10
(12) 12/14 14/15 14 12 7

End Riff D1

Gtr. 7

(7) 7/9 9/10 9 7 2 (2) 5 5 (5) 7 7 (7) 9 9
(5) 5/7 7/8 7 5

End Riff D2

Gtr. 8

(7) 7/9 9/10 9 7 7 7/8 7 5 7 5

Gtr. 1

5 3 0 3 5 0 5/7 5 0 3 5 0 0 5 3 0 3 5 5 1

Gtr. 5

5 3 0 3 5 0 5/7 3 0 3 5 0 0 5 3 0 3 5 5 7 8 7 1

Verse

Half-time feel

Gtrs. 1 & 5: w/ Riff B (2 times)
Gtrs. 3 & 4: w/ Rhy. Fig. 1 (2 times)

Gtrs. 6, 7 & 8 tacet

Bbadd#4 Dsus2 Fmaj13 Asus4 Bbadd#4 Fmaj13

5. Take my _____ black soul, a - live in _____ the fi - res _____ that

Gtr. 6

Gtr. 7

Gtr. 8
divisi

(10)
(7)

(9)
(7)
(7)

Asus4 Dsus2 Bbadd#4 Dsus2 Fmaj13 Asus4

burn _____ my skin. _____ Guide my eyes _____ all through _____ this maze,

Interlude

End half-time feel

Gtrs. 1 & 5: w/ Riffs C & C1 (1 1/2 times)
Gtr. 6, 7 & 8: w/ Riffs D, D1 & D2

Bbadd#4 Fmaj13 Asus4 Dsus2 D5 C

I _____ guess _____ they say _____ we could set the world _____ a - blaze. _____

Gtrs. 6 & 7

Gtr. 8

*Vol. swell

**Vol. swell

15
12

7
5

7
5

0
0
0

D5 F5 E5 D5 C

Yeah. (Yeah.) Yeah.

Gtr. 6

Gtr. 7

Gtr. 8 *divisi*

Gtrs. 1 & 5

Gtr. 1

Gtr. 5 *divisi*

Slower ♩ = 92

Gtrs. 6, 7 & 8 tacet

F5

Riff E

E5

Gtr. 1

*w/ delay

*Set for dotted eighth-note regeneration w/ 8 repeats.

Riff E1

Gtr. 5

F5

G5

13 15 15 15

10 12 12 12

9 9 9 9 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 12 12 10 10

E5

Gtrs. 1 & 5: w/ Riffs E & E1

F5

Riff E

Riff F

Gtr. 9 (elec.)

f
w/ dist.

Riff E1

12 9

9 9

9 9

E

10 10 10 10 9 9 9 9 (9) 13 13 13 13 13 13 13 13 13 13 13 13 13 13

8 8 8 8 7 7 7 7 (7) 11 11 11 11 11 11 11 11 11 11 11 11 11 11

F

G5

E5

14 14 14 14 14 14 14 14 14 14 13 13 13 13 9 9 9 9 9 9 9 9

12 12 12 12 12 12 12 12 12 12 11 11 11 11 7 7 7 7 7 7 7 7

Verse

Gtr. 9 tacet

Play 3 times

F5

D5

E5

F5

D5

E5

D5

End Riff F

Gtr. 5

1/2

6., 8.

F5

D5

E5

F5

D5

E5

D5

F5

D5

E5

F5

D5

E5

D5

Riff G

Gtrs. 1 & 5

P.M.

Bb5

G5

A5

Bb5

G5

A5

G5

Bb5

G5

A5

Bb5

G5

A5

G5

End Riff G

P.M.

Gtrs. 1 & 5: w/ Riff G

F5

D5

E5

F5

D5

E5

D5

F5

D5

E5

F5

D5

E5

D5

Float - ing in the sea

Bb5

G5

A5

Bb5

G5

A5

G5

Bb5

G5

A5

Bb5

G5

A5

G5

past the king of swords, quick - ly to the shore.

F5 D5 E5 F5 D5 E5 D5 F5 D5 E5 F5 D5 E5 D5

The Last _ Bar - on, The Last _ Bar - on. _____

Riff H End Riff H

Gtrs. 1 & 5

P.M. _____

3 3 3 0 0 0 2 2 3 3 3 3 3 0 0 0 2 2 0 0 3 3 3 0 0 0 2 2 3 3 3 3 3 0 0 0 2 2 0 0

Chorus

Gtrs. 1 & 5: w/ Riffs E & E1 (2 times)
Gtr. 9: w/ Riff F (2 times)

F5 E

Ghost of man sur -

Voc. Fig. 1A End Voc. Fig. 1A

Voc. Fig. 1 End Voc. Fig. 1

(Oh. _____) (Oh. _____) oh. (Oh. _____) Oh. _____ oh.)

Bkgd. Voc.: w/ Voc. Figs. 1 & 1A (3 times)

F G5 E5 F5

rounds me in my slum - ber. _____ Now I _____ have no

E F G5 E5

fear, _____ as your wing is my shel - ter. _____

Verse

Gtrs. 1 & 5: w/ Riff G (2 times)

F5 D5 E5 F5 D5 E5 F5 D5 E5 D5 F5 D5 E5 F5

7., 9. Cy - a - nide he craves, _____

Gtr. 5

10 7 9 10
8 5 7 8

D5 E5 D5 Bb5 G5 A5 Bb5 G5 A5 G5 Bb5 G5 A5 Bb5

cours - ing through his veins pro - vid - ing him with

G5 A5 G5 F5 D5 E5 F5 D5 E5 D5 F5 D5 E5 F5 D5 E5 D5

strength. See this to the end, a -

Bb5 G5 A5 Bb5 G5 A5 G5 Bb5 G5 A5 Bb5 G5 A5 G5

fraid of psy - chic eyes, faith in mys - tic pow - er.

To Coda 1

1st time, Gtrs. 1 & 5: w/ Riff H
2nd time, Gtrs. 1 & 5: w/ Riff H (1st 2 meas.)

F5 D5 E5 F5 D5 E5 D5 F5 D5 E5 F5 D5 E5 D5

The Last Bar - on. The Last Bar - on.

Bridge

Eb5 D5 F5 Eb5 D5 G5

Will he save

Riff I

Gtrs. 1 & 5

P.M. P.M.

Eb5 D5 E5 Eb5 D5

me?

End Riff I

P.M. P.M.

E \flat 5 D5 E5

Interlude

G5/D F#5/C# Eb5/Bb D5/A Eb5/Bb F#5/C# G5/D F#5/C# Eb5/Bb D5/A

Riff K

Gtr. 9

[illegible]

Riff J

Gtrs. 1 & 5

Gas. 1 & 3

7 7 7 6 6 6 8 8 8 7 7 7 8 8 6 6 7 7 7 6 6 6 8 8 8 7 7 7 7 7 7 7

G5/D F#5/C# Eb5/Bb D5/A Eb5/Bb F#5

End Riff K

[illegible]

Gtr. 9: w/ Riff K

G5/D F#5/C# Eb5/Bb D5/A Eb5/Bb F#5/C# G5/D F#5/C# Eb5/Bb D5/A

Gtrs. 1 & 5

First system of musical notation for Gtrs. 1 & 5. It features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody consists of eighth and sixteenth notes. Below the staff is a guitar fretboard diagram with two lines of fret numbers: 7 7 7 6 6 6 8 8 8 7 7 7 8 8 6 6 and 7 7 7 6 6 6 8 8 8 7 7 7 7 7 7 7 7.

Second system of musical notation for Gtrs. 1 & 5. It continues the melody from the first system. The fretboard diagram for the second line ends with 0 0, indicating an open string. The text "End Riff J" is written at the end of the staff.

Third system of musical notation for Gtrs. 1 & 5. It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody features triplets and slurs. Above the staff, the text "Riff L" and "D5" are written. Below the staff is a guitar fretboard diagram with two lines of fret numbers: 4 0 0 3 5 0 3 5 0 2 0 4 5 and 4 0 0 3 5 0 3 5 0 3 0 4 4. The text "let ring -" is written at the end of the staff.

Fourth system of musical notation for Gtrs. 1 & 5. It continues the melody from the third system. The fretboard diagram for the second line ends with 4 4. The text "let ring -" is written at the end of the staff.

Fifth system of musical notation for Gtrs. 1 & 5. It continues the melody from the fourth system. The fretboard diagram for the second line ends with 4 4. The text "let ring -" is written at the end of the staff.

Sixth system of musical notation for Gtrs. 1 & 5. It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody features triplets and slurs. Above the staff, the text "D/F# D5" and "F#5 D5" are written. Below the staff is a guitar fretboard diagram with two lines of fret numbers: 3 0 0 3 5 0 3 5 0 2 0 4 5 and 4 0 0 3 5 0 3 5 0 3 0 4 4. The text "End Riff L" and "let ring -" are written at the end of the staff.

Bridge

D5 Eb5 C5 D5 F5 E5 C5 D5 C5 D5 E5 C5

And I was stand - ing, star - ing at the world _____

Rhy. Fig. 3

let ring ---

3

0 1 3 3 5 5 3 3 2 2 3 3 0 0 3 3 0 0 2 2 3 3 5 5

D5 Eb5 C5 D5 F5 G5 A5 C5 A5 E5 F5 D5

and I can't see _____ it. _____

Rhy. Fig. 3

12 0 1 3 3 5 5 3 3 5 5 7 7 5 5 7 7 5 5 6 6 7

Eb5 C5 D5 F5 E5 C5 D5 C5 D5 E5 C5

And I was stand - ing, star - ing at the world _____

12 0 1 3 3 5 5 3 3 2 2 3 3 0 0 3 3 0 0 2 2 3 12 0

D5 Eb5 C5 D5 F5 G5 A5 C5 A5 E5 F5 D5

and I can't see _____ it. _____

End Rhy. Fig. 3

12 0 1 3 3 5 5 3 3 5 5 7 7 5 5 7 7 5 5 6 6 7

Interlude

Gtr. 9 tacet

N.C.

Gtr. 9

4 5 6 4 10 9 8 8 11 13 14 12 17 16 15 15

Gtrs. 1 & 5

4 5 6 4 10 9 8 8 8 9 10 8 13 12 11 11 10/12 11 12 12 12 11 12

Gtrs. 1 & 5

5 6 7 5 7 6 5 7 7 5 7 6 5 7 6 5 7 6 5 7 6 5 7 6 5 3 5 6 4 5 (5) 4 7 4 5 7 9 6 7 6 9 6

7 9 7 8 9 8 11 8 9 11 8/10 11 10 13 10 10 11 13 11 10 11 13 11 10 11 13 11 10 11 13 11

Gtr. 9 8va

loco

14 15 17 15 14 15 17 15 14 15 17 15 11/13 11 13 13 13 11 13 13/17 15 17 17 17 15 17

Gtrs. 1 & 5

10 11 13 11 10 11 13 11 10 11 13 11 8/12 11 12 12 12 11 12 12/15 14 15 15 15 14 15

Gtr. 9 tacet

Gtrs. 1 & 5

Bridge

Gtrs. 1 & 5: w/ Rhy. Fig. 3 (last 4 meas., 1 1/2 times)

D5 Eb5 C5 D5 F5 E5 C5 D5 C5 D5 E5 C5 D5 Eb5 C5 D5 F5

And now I'm stand - ing, star - ing at the world _____ and I

still can't see _____ it. _____ And now I'm stand - ing, star - ing at the world _____

Interlude

Gtrs. 1 & 5: w/ Riff J
Gtr. 9: w/ Riff K (2 times)

D5 Eb5 C5 D5 F5 G5 A5 C5 A5 E5 F5 G5/D F#5/C# Eb5/Bb D5/A Eb5/Bb F#5/C#

_____ and I still can't see it. _____

Gtrs. 1 & 5

G5/D F#5/C# Eb5/Bb D5/A G5/D F#5/C# Eb5/Bb D5/A Eb5/Bb F#5

G5/D F#5/C# Eb5/Bb D5/A Eb5/Bb F#5/C# G5/D F#5/C# Eb5/Bb D5/A G5/D F#5/C# Eb5/Bb D5/A Eb5/Bb

Gtrs. 1 & 5: w/ Riff L

F#5 D5 F#5 D5 D/F# D5

F#5 D5 D/F# D5 F#5 D5 D/F# D5

Bridge

Gtrs. 1 & 5: w/ Rhy. Fig. 3

F#5 D5 D5 Eb5 C5 D5 F5 E5 C5 D5 C5 D5 E5 C5

And I was stand - ing, star - ing at the world, —

D5 Eb5 C5 D5 F5 G5 A5 C5 A5 E5 F5 D5 Eb5 C5 D5 F5

I still can't see — it. — And I was

D.S. al Coda 1

E5 C5 D5 C5 D5 E5 C5 D5 Eb5 C5 D5 F5 G5 A5 C5 A5 E5 F5 D5

stand - ing, star - ing at the world — and I still can't see — it.

Coda 1

Interlude

Slower ♩ = 120

F5 D5 E5 F5 D5 E5 D5 Eb5 D5

The Last — Bar - on. —

Gtrs. 1 & 5

Riff M

P.M. —————

Gtrs. 1 & 5: w/ Riff M (3 times)

Eb5 D5

Eb5 D5

Eb5 D5

Play 3 times

End Riff M

Pitch: C

*Produce random harmonics by lightly touching sixth string and sliding in the direction shown in tab, while picking sixteenth-notes.

Chorus

Gtr. 1: w/ Riff I

E♭5 D5

F5

E♭5 D5

G5

Will he save save...

Riff N

Gtr. 5

P.M.

2/10 (10)

2/12 (12)

1 0 0 0 1 3 0 1 3 0 1 0 0 0 1 3 0 1 3 0

E♭5 D5

E5

E♭5 D5

me?

End Riff N

P.M.

2/9 (9)

2/7

1 0 0 0 1 3 0 1 3 0 1 0 0 0 1 3 0 1 3 0

Interlude

Gtrs. 1 & 5: w/ Riff M (4 times)

E♭5 D5

E♭5 D5

E♭5 D5

E♭5 D5

1 0 0 0 1 3 0 1 3 0 1 0 0 0 1 3 0 1 3 0

Chorus

Gtr. 1: w/ Riff I (1 1/2 times)

Gtr. 5: w/ Riff N (1 1/2 times)

E♭5 D5 F5

E♭5 D5 G5

E♭5 D5 E5

Will he save save... me?

Will he save save... me?

E♭5 D5 E♭5 D5 F5 E♭5 D5 G5

Will he save save... me?

1 0 0 0 1 3 0 1 3 0 1 0 0 0 1 3 0 1 3 0

E \flat 5 D5 E5 E \flat 5 D5

me.)

Gtr. 5

P.M.

Gtr. 1

P.M.

⊕ Coda 2

Gtrs. 1 & 5: w/ Riffs C & C1 (last 2 meas.)

Outro-Guitar Solo

Gtrs. 1 & 5: w/ Riffs C & C1 (8 1/2 times)
Gtrs. 6, 7 & 8: w/ Riffs D, D1 & D2

D5 F5 E5 D5 C

Gtr. 10 (elec.)

f w/ dist.

w/ bar

Riff O

End Riff O

Gtr. 6

Riff O1

End Riff O1

Gtr. 7

Riff O2

End Riff O2

Gtr. 8

D5

F5

E5

D5

C

Gtr. 10

fdbk.

w/ bar

semi-harm.

Pitch: C

Gtrs. 6 & 8: w/ Riffs O & O2

D5

Gtrs. 6, 7 & 8: w/ Riffs D, D1 & D2

D5

Gtr. 10

w/ bar

P.M.

P.M.

8va

hold bend

Riff P

End Riff P

Gtr. 7

Gtr. 10

8va

C

D5

F5

E5

Gtrs. 6, 7 & 8: w/ Riffs O, O1 & O2

D5

C

D5

loco

*w/ octaver

*Set for one octave above.

Gtrs. 6, 7 & 8: w/ Riffs D, D1 & D2 (5th & 6th meas.)

Gtrs. 6, 7 & 8: w/ Riffs O, O1 & O2

F5 E5

D5

C

D5

F5 E5

octaver off w/ bar

w/ bar

Gtrs. 6, 7 & 8: w/ Riffs D, D1 & D2

D5

C

D5

w/ bar

F5

E5

D5

C

8va

P.M.

hold bend

Gtrs. 6 & 8: w/ Riffs O & O2
Gtr. 7: w/ Riff P

D5

F5

E5

D5

8va

loco

w/ bar

let ring

C

D5

w/ bar

F5 E5 D5 C

1 (13) (13) (13) 1 1/2 *w/ octaver w/ bar w/ bar

0 0 5 6 5 7 5 6 8 8 10 8 6 8 6 9

*As before

D5 F5 E5

Gtr. 10

8 10 8 6 8 9 6 7 9 5 7 4 5 7 4 5 7 5 5 7 5

Gtr. 6

10 7

Gtr. 7

Gtr. 8
divisi

2 (7) (x) (2) 5 5 (5) 7 7 (7) 9 9

Gtr. 1

0 3 5 0 3 5 0 0 5 3 0 3 5 0 9 10 9

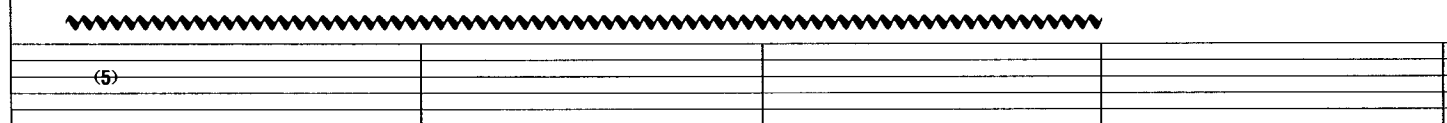
Gtr. 5

0 3 5 0 3 5 0 0 5 3 0 3 5 0 7 8 7

17 sec.



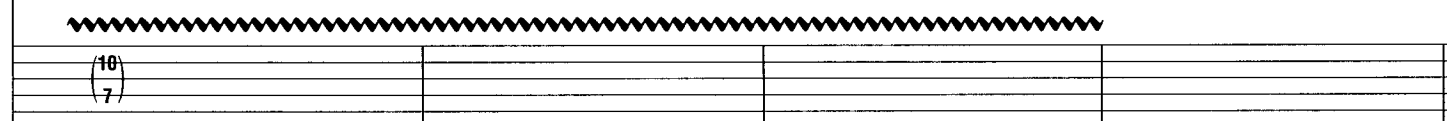
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17 sec.

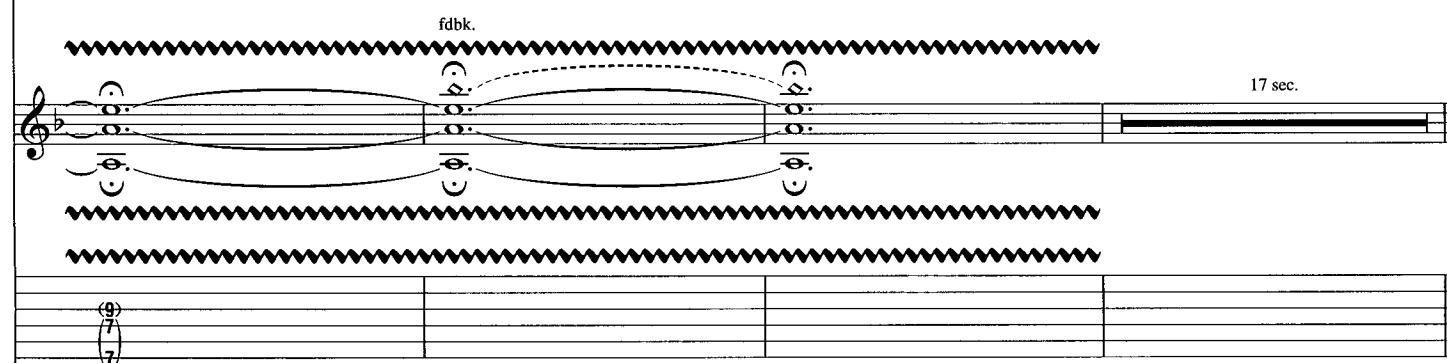


(10)
(7)



fdbk.

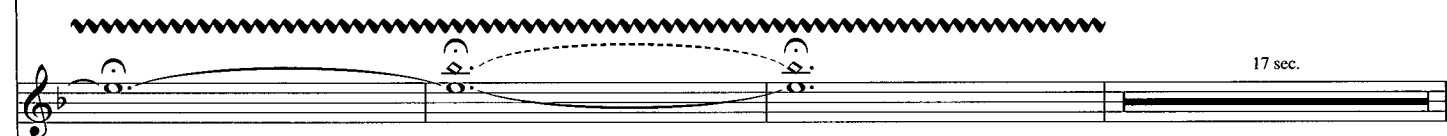
17 sec.



(9)
(7)
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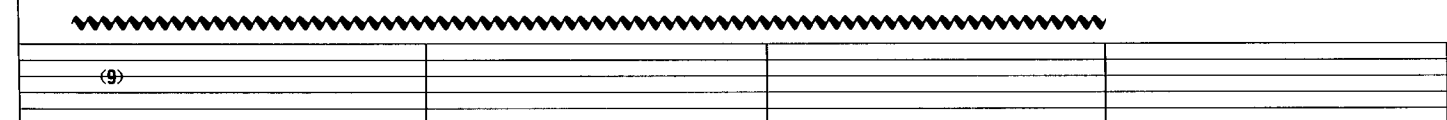
Pitch: B

17 sec.



fdbk.

(9)



Pitch: B

17 sec.



(7)

